

1881

MUSIKALISKA KONSTFÖRENINGEN.

KATOLSK MESSA.

KOMPONERAD FÖR

FYRA SOLORÖSTER, CHÖR OCH ORCHESTER

AF

AUGUST SÖDERMAN.

KLAVRUTDRAG MED TEXT.

STOCKHOLM, 1881.

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— *H_p 278* —

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700 1/27/05 Naumburg

MISSA SOLEMNIS.



Abbreviature.

Vi.	Violino.
A.	Viola alta.
Vc.	Violoncello.
Cb.	Contrabasso.
Fl.	Flauto.
Ob.	Oboe.
Cl.	Clarinetto.
Cl. B.	Clarinetto basso.
Fg.	Fagotto.
C.	Corno.
Tr.	Tromba.
Trb.	Trombone.
Tp.	Timpani.
Str.	Stromenti d'arco.
Legno.	Stromenti da fiato di legno.
Harm.	Stromenti da fiato di ottone.
Orch.	Orchestra.

MISSA.**I. Kyrie.**

Aug. Söderman.

Soprano. **SOLI.**

Alto.

Tenore.

Basso.

Soprano. **CORO.**

Alto.

Tenore.

Basso.

Pianoforte.

Trb. *p*

Trp. *p*

A.V. Ch. *ppz*

CORO.

Ky - - ri-e, Ky-ri-e.

Ky - - ri-e, Ky-ri-e.

Ky - - ri-e, Ky-ri-e.

Ky - - ri-e, Ky-ri-e.

f Tr. *p* Trp.

This musical score is for a Kyrie eleison, featuring vocal parts and piano accompaniment. The score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of staves.

System 1: Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with a melodic line: Ky - ri - e. The piano accompaniment features a marcato (marked) section with a piano (p) dynamic, followed by a fortissimo (f) section.

System 2: Four vocal staves and piano accompaniment. The vocal parts continue the Kyrie eleison melody. The piano accompaniment features a marcato section with a piano (p) dynamic, followed by a fortissimo (f) section.

System 3: Four vocal staves and piano accompaniment. The vocal parts continue the Kyrie eleison melody. The piano accompaniment features a marcato section with a piano (p) dynamic, followed by a fortissimo (f) section.

System 4: Four vocal staves and piano accompaniment. The vocal parts continue the Kyrie eleison melody. The piano accompaniment features a marcato section with a piano (p) dynamic, followed by a fortissimo (f) section.

Instrumentation and Dynamics:

- Vocal parts: Soprano, Alto, Tenor, Bass.
- Piano accompaniment: A.Vc. Cb. (Acoustic Violoncello Contrabasso).
- Orchestra: Orch. (Orchestra).
- Trumpet: Trb. (Trumpet).
- Violoncello Contrabasso: Vc. Cb. (Violoncello Contrabasso).
- Dynamics: *mf* (mezzo-forte), *p* (piano), *f* (forte), *marcato* (marked).

Ky - - ri - e e - - - le - ³ - ³ i - - son.

le - - - i - - son, e - - - le - ³ - ³ i - - son, e ³ - le - i -

VI. I.

Ky - - ri - e e - - - le - ³ - ³ i - - son, e - - -

son -

VI. II.

mf Ky - - ri - e e - - -

le - ³ - ³ i - - son.

le - ³ - ³ i - - son.

4 C. *cresc.* Str.

f Ky - ri - e, *ff* Ky - ri - e, *fff* Ky - ri - e.

f Ky - ri - e, *ff* Ky - ri - e, *fff* Ky - ri - e.

f Ky - ri - e, *ff* Ky - ri - e, *fff* Ky - ri - e.

f Ky - ri - e, *ff* Ky - ri - e, *fff* Ky - ri - e.

ff Orch.

SOLI.

dolce sostenuto
Chri - ste e - le - i - son, e - le - - i - son, Chri - ste,

dolce sostenuto
Chri - ste e - le - i - son, e - le - - i - son, Chri - ste,

dolce sostenuto
Chri - ste e - le - i - son, e - le - - i - son, Ohri - ste,

dolce sostenuto
Chri - ste e - le - i - son, e - le - - i - son, Chri - ste,

VI. *p dolce* Cl. *f* Str. *f* Legno.

Chri - ste e - le - i - son, e - le - i - son. Chri - - ste, Chri - ste e -

Chri - ste e - le - i - son, e - le - i - son.

Chri - ste e - le - i - son, e - le - i - son. Chri - - ste, Chri - ste e -

Chri - ste e - le - i - son, e - le - i - son.

vi.

Vc. 2

S O L I.

P.

Chri - ste e - le - i - son, e - le - i - son.

Chri - ste e - le - i - son, e - le - i - son.

Chri - ste e - le - i - son, e - le - i - son.

Chri - ste e - le - i - son, e - le - i - son.

Str. Fl. Cl.

p sosten.

A. Vc. Ch.

P.

The image shows a musical score for a choral and piano piece. The top section is for the Coro (Chorus), consisting of four staves (Soprano, Alto, Tenor, and Bass). The bottom section is for the Piano accompaniment, with a grand staff (treble and bass clef). The music is in B-flat major (two flats) and 4/4 time. The tempo is marked 'Andante'. The lyrics are 'Ky - ri - e, Ky - ri - e, Ky - ri - e.' The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation like accents and slurs. The piano part features chords and moving lines in both hands, with a 'p' (piano) marking at the end.

S O L I.

p dolce sosten.
Chri-ste e - le - i - son, e - le - - - i - - son, —

p dolce sosten.
Chri-ste e - le - i - son, e - le - - - i - - son, —

p dolce sosten.
Chri-ste e - le - i - son, e - le - - - i - - son, —

p dolce sosten.
Chri-ste e - le - i - son, e - le - - - i - - son, —

vi. dolce
cl.
fg.

[illegible]

This musical score page, numbered 11, features a Kyrie eleison. It includes vocal parts with lyrics and instrumental accompaniment for various instruments.

Vocal Parts:

- Soprano:** son,
- Alto:** son, e - le - i - son.
- Tenors:** Ky - ri - e e - - - le - i -
- Bass:** Ky - - - ri - e

Instrumental Parts:

- Piano:** Accompaniment throughout.
- Ob. C.:** Oboe in C, playing a melodic line.
- Trb.:** Trumpet, playing a rhythmic accompaniment.
- Str.:** String ensemble, providing harmonic support.
- Orch.:** Full orchestra, playing a rhythmic accompaniment.
- Trp.:** Trombone, playing a rhythmic accompaniment.

Lyrics:

son, e - le - i - son.

Ky - ri - e, Ky - ri - e.

Dynamic Markings:

- mf* (mezzo-forte)
- f* (forte)
- ff* (fortissimo)
- p* (piano)

This musical score is for a Kyrie eleison, featuring a SATB choir, piano accompaniment, and solo voices. The score is written in B-flat major (two flats) and 4/4 time. The tempo is marked 'marcato' and the dynamics are 'pp' (pianissimo). The piano part features a prominent triplet pattern in the right hand, with a 'Tr.' (trill) marking in the left hand. The choir parts are arranged in four staves (Soprano, Alto, Tenor, Bass), each with a 'p' (piano) dynamic marking. The solo voices (Soprano, Alto, Tenor, Bass) enter with the text 'Chri - ste e - le - i - son, e - lei - - - - son.' and are marked 'pp dolce' (pianissimo, dolce). The piano part includes a 'vi. 3' (violin, triplet) marking and a 'Cl.' (clarinet) part. The score concludes with a 'f' (forte) dynamic marking and a '3' (triplet) marking.

[illegible]

II. Gloria.

Allegro. M.M. $\text{♩} = 112.$ Soprano.
Alto.Tenore.
Basso.

Pianoforte.

SOLI e CORO.

ff Glo-ri-a, Glo-ri-a, Glo-ri-

ff marcato *Orch.*

a in ex-cel-sis!

sempre ff

Glo-ri-a, Glo-ri-a, Glo-ri-a in ex-cel-

sis! Glo-ri-a, Glo-ri-a, Glo-ri-a,

ff **SOLI tacent.** *p*

Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De - o.

ff *p*

ff *p sost.* *vi.* *ve.*

dolce sosten. *cresc.*

Glo - ri - a in ex - cel - sis De - o in ter - ra

cresc.

Glo - ri - a in ex - cel - sis De - o et in ter - ra

cresc.

Glo - ri - a in ex - cel - sis De - o et in ter - ra

cresc.

Glo - ri - a in ex - cel - sis De - o et in ter - ra

SOLI.

CORO.

ff Glo - ri - a.

ff

Orch. *dolce sosten.* *cresc.*

f pax ho-mi-ni-bus, ho-mi-ni-bus, bo-nae vo-lun-

f pax pax ho-mi-ni-bus, pax ho-mi-ni-bus, bo-nae vo-lun-

f pax pax ho-mi-ni-bus, pax ho-mi-ni-bus, bo-nae vo-lun-

f pax pax ho-mi-ni-bus, pax ho-mi-ni-bus, bo-nae vo-lun-

Glo-ri-a.

f *ms.*

p ta-tis. *p* Glo-ri-a *cresc.* in ex-cel-sis

p ta-tis. *p* Glo-ri-a *cresc.* in ex-cel-sis

p ta-tis. *p* Glo-ri-a *cresc.* in ex-cel-sis

p ta-tis. *p* Glo-ri-a *cresc.* in ex-cel-sis

p Clar. VI. Orch. *dolce*

Vc.

De - o in ter - ra pax ho - mi - ni -
De - o et in ter - ra pax pax ho - mi - ni -
De - o et in ter - ra pax pax ho - mi - ni -
De - o et in ter - ra pax pax ho - mi - ni -
Glo - ri - a. Glo - ri - a.
cresc.

bus, ho - mi - ni - bus, bo - nae vo - lun - ta -
bus, pax ho - mi - ni - bus, bo - nae vo - lun - ta -
bus, pax ho - mi - ni - bus, bo - nae vo - lun - ta -
bus, pax ho - mi - ni - bus, bo - nae vo - lun - ta -
Glo - ri - a.
m.s.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: - tis. Glo - ri - a De - o. The piano part features arpeggiated chords and trills. Dynamics include *f* and *ff*.

- tis. Glo - ri - a De - o.

- tis. Glo - ri - a De - o.

- tis. Glo - ri - a De - o.

- tis. Glo - ri - a.

Glo - ri - a. Glo - ri - a. Glo - ri - a.

f *tr* *ff*

Choir (CORO) and piano accompaniment. The lyrics are: Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis. Dynamics include *p* and *cresc.*

CORO. Glo - ri - a in ex - cel - sis De - o, in ex - cel - sis.

p *cresc.* *cresc.*

De - o, in ex - cel - sis De - - - - o.

Cl.
p *molto cresc.*
Fg.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part begins with a dynamic marking of *p* and a *molto cresc.* instruction. There are also markings for 'Cl.' and 'Fg.'.

ff Glo - ri - a; Glo - ri - a,
ff

ff Orch. *marcato*

This system contains the third and fourth staves. The vocal line continues with the lyrics 'Glo - ri - a; Glo - ri - a,'. The piano part features a dynamic marking of *ff* and the instruction 'Orch. marcato'.

Glo - ri - a in ex - cel -

This system contains the fifth and sixth staves. The vocal line continues with the lyrics 'Glo - ri - a in ex - cel -'. The piano part continues with a complex, rhythmic accompaniment.

SOLI.

Sopr. ———

Alt. *p* Cum san - cto tu - o Spi - ri - tu in Glo - ri - a

Ten. ——— *p* Cum san - cto Spi - ri -

Bass. ———

p Cum san - cto tu - o Spi - ri - tu

De - i Pa - tris, cum san -

tu in Glo - ri - a De - i Pa - tris, cum

Cum san - cto tu - o Spi - ri -

VI. Fl. *p* vc. Fg.

cresc. in glo - ri - a De - i Pa -

cto Spi - ri - tu in Glo - ri - a De - i

san - cto Spi - ri - tu in Glo - ri - a De - i

tu in Glo - ri - a, Glo - ri - a De - i

cresc. m.s. Trb.

SOLI.

Pa - tris.

Pa - tris.

Pa - tris.

Pa - tris.

CORO.

Cum san - cto Spi - ri - tu in Glo - ri - a De -

Cum san - cto Spi - ri - tu in Glo - ri - a De - i

Cum san - cto Spi - ri - tu in Glo - ri - a De - i

Cum san - cto Spi - ri - tu in Glo - ri - a De - i

Legno VI. pizz.

marc.

marc. Cum

marc. Cum san -

marc. Cum

marc. Cum

marc. Cum

De - i Pa - tris.

Pa - tris in Glo - ri - a De - i Pa - tris.

Pa - tris De - i Pa - tris in Glo - ri - a De - i Pa - tris.

Pa - tris in Glo - ri - a De - i Pa - tris.

m.s.

m.d.

Str.

SOLI.

san - - cto Spi - ri - tu in Glo - - ri - a De - - i

- - cto Spi - ri - - tu in Glo - ri - a De - - i

san - - cto Spi - ri - tu in Glo - ri - a De - - i

san - cto Spi - ri - - tu in Glo - - ri - a De - - i

SOLI.

cresc. Pa - tris, cum san - - - cto Spi - ri - tu in

Pa - tris, cum *marc.* san - - - cto Spi - ri - tu in Glo - ri -

Pa - tris, cum san - cto Spi - - ri - - tu in Glo - - ri -

Pa - tris, cum san - - - - cto Spi - - ri - -

CORO.

p Cum san - - - cto Spi - ri - tu in

p Cum san - - - cto Spi - ri - tu in Glo - ri -

p Cum san - cto Spi - - ri - - tu in Glo - - ri -

p Cum san - - - - cto Spi - - ri - -

Str. Legno.

p C. Trb. *cresc.*

f Glo - ri - a

a, in Glo - - ri - - a, in Glo - - - ri - a, in Glo - ri -

a, in Glo - - ri - - a, in Glo - - - ri - a, in Glo - ri -

tu in Glo - - ri - - a, in Glo - - - ri - a.

Glo - ri - a.

a, in Glo - - ri - - a, in Glo - - - ri - a, in Glo - ri -

a, in Glo - - ri - - a, in Glo - - - ri - a, in Glo - ri -

tu in Glo - - ri - - a, in Glo - - - ri - a.

f

tr

rallent. *tr* *a tempo* *mf*

ff De - i Pa - - tris. Lau-da-mus te, Be-ne - -

a, in Glo - ri - a De - i Pa - - tris. Lau - - da - mus

a, in Glo - ri - a De - i Pa - - tris. Lau - - da - mus

De - i Pa - - tris.

rallent. *a tempo* *mf*

Lau-da-mus te, Be-ne - -

a, in Glo - ri - a.

Lau - - da - mus

a, in Glo - ri - a.

Lau - - da - mus

rallent. *a tempo* Str. Cl. *tr*

p *mf* *tr*

Fig.

di - ci - mus te, A - do - - ra - mus te, Glo - ri - fi - - ca - - - - - mus
te, Be - ne - di - - ci - mus te, A - do - - ra - mus te, Glo - ri - fi - - ca - mus
te, Be - ne - di - - ci - mus te, Glo - ri - fi - - ca - - - - - mus
Be - ne - di - - ci - mus te, Glo - ri - fi - - ca - - - - - mus
di - ci - mus te, A - do - - ra - mus te, Glo - ri - fi - - ca - - - - - mus
te, Be - ne - di - - ci - mus te, A - do - - ra - mus te, Glo - ri - fi - - ca - mus
te, Be - ne - di - - ci - mus te, Glo - ri - fi - - ca - - - - - mus
Be - ne - di - - ci - mus te, Glo - ri - fi - - ca - - - - - mus

Fl. tr.

te. —
te. —
te. —
te. —
te. —
te. —
te. —
te. —

Legno *pp* *tr*
Str. *f* *tr*
Orch. *ff marc.*

ff Glo - ri - a, Glo - ri - a, Glo - ri - a in ex - cel -

sis. Glo - ri - a, Glo - ri - a,

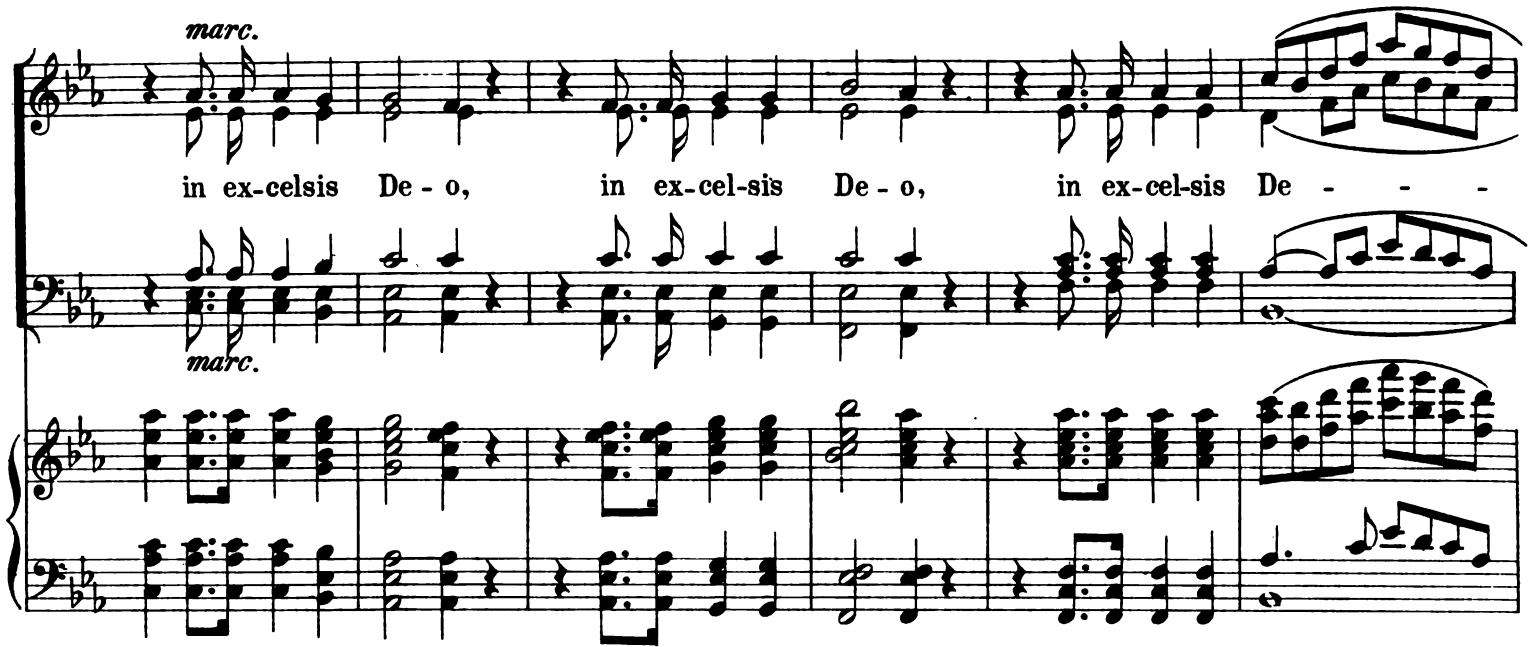
Glo - ri - a in ex - cel - sis.

ff marc.

marc.

in ex-celsis De - o, in ex-cel-sis De - o, in ex-cel-sis De - - -

marc.



- - o - Glo - ri - a, Glo - ri - a, - Glo - ri - a, - Glo - ri - a, -

ff



fff

Glo-ri - a, Glo-ri - a. Glo - ri - a, - Glo-ri - a!

fff



III. Credo.

Andante. M. M. $\text{♩} = 66.$
sotto voce

Soprano.
Alto.
Tenore.
Basso.

CORO.

Cre-do in u-num De-um Pa-trem om-ni-po-

Pianoforte.

Cor.
p

Ad libitum
 Tp.

cre - - - scen - - - do

ten-tem fa-cto-rem Coe-li et ter-ræ vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-

cre - - - scen - - - do

mf *f*

p

um. Et in u-num Do-minum. Je-sum Christum fi-li-um

p

molto cresc. *f*

De - i u - ni - ge - ni - tum et ex Pa - tre na - tum an - te om - ni - a sae -

molto cresc. *f*

mf *f* *mf*

ff marc.

- cu - la, De - um de De - - o,

ff marc. *Orch.* *Harm.*

ff marc.

lu - men de lu - - - mi - ne, De - um ve - rum de De - o ve - ro

8 Orch. *Harm.* *Orch.*

sempre ff

Ge-ni-tum non factum consub-stan-ti-a-lem Pa-tri per quem om-ni-a fa-cta sunt.

sempre ff

sempre ff

ff

Qui prop-ter nos ho-mines et prop-ter no-stram sa-lu-tem.

ff

Orch. *ff* Harm. Orch.

f

de-scen-dit de coe-lis.

p sotto voce

Et in-car-na-tus

p sotto voce

legato

p

p Timp.

est de Spi-ri-tu sancto ex Ma-ri-a vir-gi-ne, et ho-mo factus est

cre - - - scen - - -

do

Cru-ci-fixus e - ti-am pro no - bis sub Ponti - o Pi - la - to passus et se - pul - tus

do

mf *f* *ff* *mf* Legno

est et resur-rexit ter-ti-a di-e. Se - cun - - dum scrip-tu-ras

f Legno

Et a - scen - dit in coelum se-det ad dex-teram Patris et i - terum ven - tu - rus

est cum glo-ri-a Ju-di - ca - re vi - vos et mor-tu-os, Cu-jus regni non e - rit

fi - nis cujus regni non e - rit fi - - - nis.

C.
p
Tp.
p

pp

Et in spi - ri - tum sanctum Do - minum et vi - vi - fi - can - tem, qui ex

pp

p

Tr.

cre - - - - - scen - - - - - do

Patre Fi - li - o - que pro - ce - dit qui cum Pa - tre et fi - li - o si - mul A - do -

f

ff

cre - - - - - scen - - - - - do

f

ff Orch.

mf

Tr.

f trem. ad lib.

ra - tur et con - glo - ri - fi - ca - tur qui lo - - cu - tus est per pro - phe - tas

Et u - nam sanctam ca - tho - li - cam et a - po - sto - li - cam e - cle - siam

Con - fi - te - or u - num Bap - tis - ma in remis - sionem pecca - torum, et ex - pe - cto

re - sur - recti - o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li.

A - men. A - men.

Legno

Harm.

trem.

IV. Offertorium.

Lento. M.M. ♩ = 66.

Cl. B.

Pianoforte.

p con espress.

Str.

Cl. Fg. C.

mf

Cb. Tp.

Cl. B.

con espress.

Ob.

VI. pizz.

mf

Cl. B. Fl. Cl. Fg. C. *p*

This system contains the first staff of music. The upper staff features a melody for Clarinet B (Cl. B.) and Flute (Fl.), with a Clarinet in F (Cl. Fg. C.) playing a supporting role. The lower staff provides a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The first measure includes a fermata over the Flute part.

Fl. *dim.*

This system contains the second staff of music. The upper staff continues the Flute (Fl.) melody, which is marked with a decrescendo (*dim.*) and a four-measure rest. The lower staff continues the accompaniment.

C. Trb. Fl. Cl. *p dolce*

This system contains the third staff of music. The upper staff features a melody for Clarinet in C (C.) and Trumpet (Trb.), with a Flute and Clarinet (Fl. Cl.) playing a supporting role. The lower staff provides a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The first measure includes a fermata over the Clarinet in C part.

Vi. pizz.

This system contains the fourth staff of music. The upper staff features a melody for Violin (Vi.) playing pizzicato (*pizz.*). The lower staff provides a harmonic accompaniment.

C. Trb. *mf* *ff* *m.d.*

This system contains the fifth staff of music. The upper staff features a melody for Clarinet in C (C.) and Trumpet (Trb.), with a Flute and Clarinet (Fl. Cl.) playing a supporting role. The lower staff provides a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The first measure includes a fermata over the Clarinet in C part.

Fl. Cl.

p dolce

VI. pizz.

Fg.

C.

ff

m.d.

Trb.

Ob.

p dolce

mf

C. Fg.

Cl. B.

p

mf la

dim.

Str.

melodia marcato

Fl. Ob.
Cl. Fg. C.
Cb. Tp.

cresc. molto Harm.
ff

sost. ben legato
4 Vc.
due *ff*
Vc.

Cl. B.
dim. * *con espress.*

rallentando
pp

V. Sanctus.

39

Andante. M.M. ♩ = 80

SOLI.

Soprano.
Alto.
Tenore.
Basso.

CORO.

Soprano.
Alto.
Tenore.
Basso.

Pianoforte.

Str. Cl.

C. Fg.

f *ff*

San - - - ctus San - - - ctus San - ctus

p marc.

Ple - - - ni sunt

p marc. Ple - ni sunt coe - - - li et

Ple - ni sunt coe - - - li et

Sanctus Do - minus

Do - minus De - - us Sa - ba - oth.

coe - - li et ter - - ra Glo - - ri - a tu - - a Ple - - ni sunt
ter - ra Glo - ri - a tu - - a Ple - - ni sunt coe - - li et
ter - ra Glo - ri - a tu - - a Ple - - ni sunt coe - - li et
De - us Sa - ba - oth. Ple - - ni sunt coe - - li
San - - ctus Do - - mi - nus De - us
f

coe - li et ter - - ra Glo - - ri - a, Glo - - ri - a tu - -
ter - - ra Glo - ri - a, Glo - - ri - a, *p* Glo - ri - a tu - -
ter - ra Glo - ri - a, Glo - - ri - a tu - -
et ter - ra Glo - - ri - a, Glo - - ri - a tu - -
Sa - ba - oth.
Str.

f cresc.

a. San - ctus Do - mi - nus

mf marc.

Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a.

mf marc.

Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a.

mf marc.

Ple - ni sunt coe - li et ter - ra Glo - ri - a

De - us Sa - ba - oth, De - us Sa - ba - oth.

Str. Cl.

mf

Fig. C.

Trb.

ff

De - us Sa - ba - oth

ff

Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a

Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a

tu - a. Ple - ni sunt coe - li et ter - ra Glo - ri - a

Ple - ni sunt coe - li, coe - li et ter - ra

Ple-ni sunt coe-li et ter-ra Glo-ri-a tu - - - a

Ple - - ni sunt coe-li et ter-ra Glo-ri-a tu - - - a

Ple - - ni sunt coe-li et ter-ra Glo - - ri - a tu - - a

tu - - a, Glo - - ri - a tu - - - a

Glo - - ri - a, Glo - - ri - a, Glo - - ri - a tu - - a

Trb.

Ho-san - - na Ho-san - - na Ho-san - - na

Ho-san - - na Ho-san - - na Ho-san - - na

Ho-san - - na Ho-san - - na Ho-san - - na

Ho-san - - na Ho-san - - na Ho-san - - na

Orch.

m.s. Tr.

The image displays a musical score for a piece titled "Hosanna in excelsis". The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal parts enter with the lyrics "Ho - san - na, in ex - cel - sis, Ho - san - - - na" in a simple, homophonic style. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocalists. The score is presented in a clear, legible format with standard musical notation and lyrics.

This musical score is for a piece titled "Hosanna". It is written for a vocal ensemble and piano accompaniment. The score is in 4/4 time and the key signature has one flat (B-flat). The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the melody "Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na" in the first measure. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes dynamic markings such as *cre* (crescendo), *scen* (scenari), and *do* (dolce). The piece concludes with a final chord in the piano part.

in ex-cel-sis, Ho-san-na in ex-cel-sis,

in ex-cel-sis, Ho-san-na in ex-cel-sis,

in ex-cel-sis, Ho-san-na in ex-cel-sis,

in ex-cel-sis, Ho-san-na in ex-cel-sis,

in ex-cel-sis, Ho-san-na in ex-cel-sis,

in ex-cel-sis, Ho-san-na in ex-cel-sis,

Ho-san-na, Ho-san-na, Ho-san-na, Ho-

mf Ho-san-na in ex-cel-sis,

mf Ho-san-na in ex-cel-sis,

p Ho-san-na in ex-cel-sis,

p Ho-san-na in ex-cel-sis,

pp

san - na, *pp*
Ho - san - na,
f marc.
Ho - san - na, Ho - san - na in ex -
f marc.
Ho - san - na, Ho - san - na in ex -
f marc.
Ho - san - na, Ho - san - na in ex -
f marc.
Ho - san - na, Ho - san - na in ex -
c.
mf
Tp.

f
Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na!
dim.
cel - sis!
dim.
cel - sis!
dim.
cel - sis!
dim.
cel - sis!
dim.
cel - sis!
attacca.

VI. Benedictus.

Lento. M. M. $\text{♩} = 63$.

SOLI.

Soprano. Alto. *p sost.* Bene - di - ctus qui ve - nit in no - - mine

Tenore. Basso. *p sost.*

CORO.

Soprano. Alto.

Tenore. Basso.

Pianoforte. *pp*

Do - mi - ni. Bene - di - ctus qui

pp sost. Be - ne - di - ctus, Be - ne - di - ctus, Be - ne - di - - - ctus,

ve - - nit in no - - mi-ne Do-mi-ni

mf

Be-ne - di-ctus, Be-ne - di-ctus, Be-ne -

pp

pp

dolce

Be-ne -

di - - ctus.

Fl. Cl.

ppp
Str. Fg.

SOLI.

di - ctus, Be - ne - di - ctus *dolce* Be - ne -
Be - ne - di - ctus, Be - ne - di - ctus

Vl. Solo. *p* *8*
Vc. Solo. *p*

di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

f

CORO. *f marc.*

in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

f marc.

Fl. Cl. Fg.

Vc.

Vl.

pp
in no - mi - ne

ff
in no - mi - ne Do - mi - ni

p dolce
Do - mi - ni. Be - ne - di - ctus qui

p dolce

molto cresc.
ve - nit in no - mi - ne Do - mi - ni qui ve - nit in no - mi - ne in

molto cresc.
ff

no - mi - ne Do - mi - ni. Be - ne - di - ctus, Be - ne -

di - ctus, Be - ne - di - ctus, Be - ne - di - ctus,

Fl. Cl.
pp sost.
Str. Fg.

SOLI.
Be - ne - di - ctus qui ve - nit in no - mi - ne

pp

Do-mi-ni. **CORO.** Be-ne-di-ctus, Be-ne-di-ctus, Be-ne-di-ctus. **SOLI.** Be-ne-di-ctus qui

pp

mf

ve-nit in no-mi-ne Do-mi-ni. **CORO.** Be-ne-di-ctus, Be-ne-di-ctus, Be-ne-

mf

SOLI.

f Ho - - - san - - - na, Ho - - -

CORO.

f di - - - ctus Ho - - - san - - - na, Ho - - -

f **Orch.**

Tp.

san - - na, Ho - - san - - na in ex - cel - sis Ho -

p

san - - na, Ho - - san - - na in ex - cel - sis

san - na, Ho - san - na.

rall.

pp *rall. dim.*

Ho - san - na, Ho - san - na.

pp *rall. dim.*

rall. *pp*

VII. Agnus Dei.

53

Allegro moderato. M. M. $\text{♩} = 100$.

SOLI.

Soprano. *pp sost.* *mf*
 Alto. *pp sost.* *mf*
 Tenore. *pp sost.* *mf*
 Basso. *pp sost.* *mf*

A - gnus De - i, A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta mundi.

CORO.

Soprano.
 Alto.
 Tenore.
 Basso.

Pianoforte.

p *mf* *p*

Trp.

p *f* *f* *p*

Trp.

I.

Sopran.
 Alt.
 Tenor.
 Bass.

mf *mf* *mf*

A - gnus De - i qui tol - lis pec - ca - ta

A - gnus De - i qui tol - lis pec - ca - ta

Str. m. d. *mf*

mf

A - gnus De - i, A - gnus De -

tr

ca - ta mun - di. A - gnus De - i, A - gnus De -

mun - di. A - gnus De - i, A - gnus De -

mun - di. A - gnus De - i, A - gnus De -

f marc.

Mi - se - re -

tr *Str.* *Cl.* *Str.* *Cl.*

Trb. *Fg.* *Fg.*

f *tr* *mf*

i qui tol - lis pec - ca - ta mun - di. A - gnus De - i qui

f *mf*

i qui tol - lis pec - ca - ta mun - di. A - gnus

f

i qui tol - lis pec - ca - ta mun - di.

f

i qui tol - lis pec - ca - ta mun - di.

- re no - bis.

Ob. Cl. *Cl.*

Str. Fg.

tol - - - - - lis pec - ca - - - - - ta mun - di, A - - - -

De - - - i qui tol - - - - - lis pec - ca - - - - - ta mun - di, A - - - -

pec - ca - - ta mun - di, A - - - -

A - - gnus De - i qui tol - lis pec - ca - ta mun - di, A - - - -

f marc.

∞

Mi - - - -

Str.

C.

Str.

Fg.

gnus De - - - i qui tol - - - lis pec - ca - - ta mun - di, qui tol - - - lis pec - ca - ta

gnus De - - - i qui tol - - - lis pec - ca - - ta mun - di, qui tol - - - lis pec - ca - ta

gnus De - - - i qui tol - - - lis pec - ca - ta mun - di, qui tol - - - lis pec - ca - ta

gnus De - - - i qui tol - - - lis pec - ca - - ta mun - di, qui tol - - - lis pec - ca - ta

se - - - - - re - - - - - re

Str.

Cl.

Str.

Fg.

mun - - - di. *mf marc.* A - - gnus

mun - - - di. *mf marc.* A - gnus De - - i qui tol - - - lis pec-

mun - di. A - gnus De - i qui tol - - - - - lis pec-

no - - - - - bis.

mf marc. VI. Cl. A. Fg. Fg. Vc.

f A - - - - - gnus De - - - - - *rall.* *p*

De - - - - - i. *rall.* A - gnus De - - - - - *p*

ca - - - - - ta mun - - - - - di. *rall.* A - gnus De - - - - - *p*

ca - - - - - ta mun - - - - - di. *rall.* A - gnus De - - - - - *p*

rall. *p*

a tempo

f

i. A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta

a tempo

f

i. A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta

a tempo

f

i. A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta

a tempo

f

i. A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta

f sost. marc.

Bassi.

Mi - - - se - - - re - - -

f

a tempo

Trb.

marc. Bassi

mun - di A - - - gnus De - - i.

mun - di A - - - gnus De - - i.

mun - di A - - - gnus De - - i.

mun - di A - - - gnus De - - i.

re no - - - bis.

Str. Ob.

p dolce

cresc. molto

Vc. Fg.

Orch.

f

molto dim.

Trb. *pp*

Tp.

SOLI.

pp sost.

mf

A - gnus De - i, A - gnus De - i qui tol - lis pec - ca - ta pec - ca - ta

pp sost.

mf

C. Tp.

mf

p

SOLI.

mun - di.

p sost.

f

A - gnus De - i, A - gnus De - i qui tol - lis pec - ca - ta mun -

p sost.

f

p

mf

f

CORO.

p sost.

f

A - gnus De - i, A - gnus De - i qui tol - lis pec - ca - ta mun -

p sost.

f

p

mf

f

ff sost. e marc.

Do - - - na no - - - - -

ff sost. e marc.
ff sost. e marc.

di. Do - - - na no - - - - -

ff sost. e marc.

Str. Legno

ff marc.

Harm.

- - - - - bis pa - - - - - cem

- - - - - bis pa - - - - - cem

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts enter with the word "A - - - - - men," on a long note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A forte (*ff*) dynamic marking is present in the piano part.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts repeat the word "A - men," multiple times. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a final chord in the piano part.

p *ff*

A - men, A - - - - -

p *ff*

A - - - - -

ff

men, A - - - - - men, A - - men.

men, A - - - - - men, A - - men.

ff

